2026

# "Seven Silence: A Poetic Journey Through R.K. Singh's Universe"

CRITIQUE
BY SVATI KUSH

"WHERE WORDS END, TRUTH BEGINS"

***Seven Silence: A Poetic Journey Through R.K. Singh's Universe***
***By Svati Kush***

*R.K. Singh's latest collection is not merely a book of poems — it is a mirror held up to a world that sees everything, knows everything, and yet remains paralyzed. At the heart of this collection lies one central obsession: silence — not as absence, but as the loudest form of protest against power.*

*Singh's silence is not passive. It is, as Wittgenstein would suggest, the space where language fails — where the unspeakable truth lives. In poems like "Here and Now" and "Noises," Singh captures what millions feel but cannot articulate — the crushing weight of power structures that reduce human beings to mere spectators of their own oppression. This resonates deeply with Rawls' theory of justice — the veil of ignorance lifted to reveal a world where those in power choose not to see.*

*Like Orwell's 1984 and Huxley's Brave New World, Singh maps the architecture of control — political, religious, social. But where Orwell used dystopia and Huxley used pleasure, Singh uses everyday Indian imagery — a temple, a political slogan, a mother's cry — to show how power operates in plain sight.*

*What makes Singh remarkable is his insistence on making this silence visible — forcing the reader to confront their own complicity in a world where injustice is witnessed but rarely challenged. His haiku particularly achieve this — in three lines, entire systems of oppression collapse into a single image.*

*Singh does not offer solutions. He offers something more radical — awareness. And in a world drowning in noise, his silence speaks loudest.*

**Haiku and Tanka: A Brief Introduction**

Haiku is a classical Japanese poetic form composed of three lines following a syllabic structure of 5-7-5. Rooted in the Zen Buddhist tradition, haiku captures a single moment in nature — a fleeting image that simultaneously reveals a deeper universal truth. The form demands extraordinary economy of language; every word must carry weight. Masters like Matsuo Bashō established haiku as a vehicle for enlightenment through observation.

Tanka predates haiku and follows a five-line structure of 5-7-5-7-7 syllables. More expansive than haiku, tanka accommodates personal emotion, longing, love, and loss alongside natural imagery. Where haiku freezes a moment, tanka traces a feeling across time.

R.K. Singh employs both forms with remarkable mastery. His haiku, in particular, has earned international recognition — translated into over twenty languages — for its ability to compress vast philosophical and social truths into three deceptively simple lines. Singh adapts these ancient Japanese forms to a distinctly Indian sensibility, creating a unique poetic space where East meets West, the ancient speaks to the contemporary, and silence becomes the most powerful voice of all.

Just as the ancient Japanese Iroha poem constructed profound Buddhist truth from a single set of characters — each used exactly once, yet together forming a meditation on impermanence — R.K. Singh constructs his universe from a single recurring element: silence.

In Singh's poetry, silence is never the same silence twice. It grows, breathes, protests, mourns, and ultimately — liberates. Like Iroha's characters, each silence in Singh's work carries its own weight, its own direction, its own truth.
"Everything is impermanent" — Iroha whispers.
Singh answers — "And silence remembers everything."

***Introduction***:

1. Knocking Vistas and Other Poems (2024)

2. Silence: White Distrust (2021)

3. God Too Awaits Light (2017)

4. Leaves of Silence (2025)

5. Poems and Micro poems (2023)

6. Growing Within (2017)

7. COVID-19 and Surge of Silence(2021)

**A Critical Reading of R.K. Singh's Knocking Vistas and Other Poems"**

**1. Overview and Structural Composition**

Published in 2024 by Authorspress, Ram Krishna Singh's Knocking Vistas and Other Poems establishes the poet as a cynical, unflinching realist. The collection is structurally diverse, encompassing standard free-verse poems, an experimental long poem titled "Melting Elements", and a substantial section dedicated to his signature micro-poetry, including haiku, Tanka, three-liners, and five-liners. The work serves as a stark exploration of the contemporary human condition, navigating the chaos of modern socio-political landscapes and the visceral realities of the human body.

2. Thematic Analysis

**Socio-Political Dissonance :** Singh directs a sharp critique toward modern politics, religious extremism, and institutionalized hypocrisy. In poems like "Politics of Deception," he confronts the "structures of deception" and "media and power traps". He does not shy away from naming global leaders—including Trump, Modi, Putin, Xi, and Netanyahu—accusing them of tapping into national consciousness to mythologize their agendas. He sharply critiques religious fanaticism and the "dubious gospels" of power politics, illustrating a society burdened by "new slavery" and spiritual commercialization.

**Unvarnished Carnality and Physicality:** The collection deliberately strips romance of its traditional idealism. Instead, Singh presents human sexuality, lust, and bodily decay with unapologetic rawness. From the "itchy gropes" of unfulfilled desires to the stark realities of aging and physical ailments like "cold feet" and bleeding piles, the physical body serves as both a site of transient pleasure and inevitable degradation. He highlights the dissonance between spiritual aspirations and bodily limitations, noting that "length's no depth / to measure fulfilled / or unfulfilled flesh".

"R.K. Singh's poetry echoes the dystopian warnings of George Orwell's 1984 and Aldous Huxley's Brave New World. Where Orwell showed state control through fear and Huxley through pleasure — Singh shows the same reality through everyday Indian imagery. The masses dream, struggle, and die — unnoticed, unmourned. Power dominates, people follow blindly, and helplessness becomes the norm. Singh does not preach — he simply holds a mirror."

**Spiritual Disillusionment vs. Micro-Poetic Alchemy:** While the poet exhibits a deep disdain for organized religion and "god men (and women) remission", he simultaneously seeks transcendent truths through nature and brevity. The "Knocking Vistas" section relies heavily on the succinctness of haiku and Tanka to capture fleeting moments of reality and natural beauty.

**3. Critical Evaluation**
**Strengths:**

**Unapologetic Realism:** Singh's primary strength lies in his refusal to sugarcoat the uncomfortable truths of society. Whether detailing environmental degradation where "chimneys... print black spots on the walls" or dissecting the moral decay of civilized society, his poetry shatters the conventions of polite literature to expose a raw, unfiltered reality.

**Mastery of Brevity:** The poet's craft is most luminous in the second half of the collection. As noted by Kevin Marshall Chopson in the book's Afterword, Singh operates as an "alchemist" in his micro-poetry, distilling complex observations into minimal syllables. Chopson rightly aligns Singh's awakened state of observation with the traditions of masters like Matsuo Bashō.

**Intersectional Observation:** Singh does not compartmentalize religion, sexuality, and politics; rather, he views them as intersecting facets of a corrupted human experience. He deftly portrays how the sacred and the profane constantly collide in modern existence.

**Areas for Critical Nuance:**
Cynical Saturation: The overwhelming pessimism that permeates the collection can occasionally border on the oppressive. With recurring themes of a "sleeping soul / under medication" and a worldview largely devoid of redemption, the heavy cynicism may exhaust readers seeking varying emotional registers.

**A Critical Analysis of R.K. Singh's**
**Silence: White Distrust**

**1. Overview and Structural Innovation Published in 2021 by Editorial Ave Viajera, Silence: White Distrust**
(Spanish: Silencio: Blanca Desconfianza) is an experimental collection that bridges traditional Japanese poetic forms with contemporary existential crises. The work is structured as a "long chain of linked verses," alternating between haiku and tanka. Singh describes this as an attempt to connect short, minimal poems through a unified "thread of silence" that runs throughout the entire volume. The bilingual edition, translated into Spanish by Joseph Berolo, captures the poet's transition from silent reflection to vocalized doubt during the global pandemic.

**2. Thematic Analysis**
The Paradox of "White Distrust": Singh uses the title to explore a refined state of doubt. While "silence" and "white" often carry positive, pure, or meditative connotations, "distrust" introduces a negative undercurrent. He defines "white distrust" as an "innocent" or "harmless" feeling of suspicion—an ironic lie that exposes hypocrisy without resorting to moralizing or sermonizing.

**The Pandemic and Social Distancing:** Much of the collection was born from the COVID-19 lockdown, which Singh describes as a physically and emotionally challenging experience. The poems reflect the "strict distancing" and isolation that led to a gradual loss of hope and faith. In these verses, the pandemic is not just a health crisis but a "funeral of romance" and a form of "castration" or life truncated by repression.

**Sensuality and the Body:** True to Singh's style, the collection contains highly erotic imagery, juxtaposing the spiritual with the physical. He explores "unmasking simple sins" and the "tender pleasure" of the body, even as he notes the failure of physical limbs and the looming presence of death.

**Environmental and Social Critique:** The poetry frequently pivots to the "dramatic problem of pollution" and the "stagnant air" of modern colonies. Singh observes nature—a limping crow or two tired pigeons—as witnesses to human misery and social injustice.

**3. Critical Evaluation**
**Strengths:**

**Mastery of Micro-Forms:** Critics note Singh's ability to "nourish the grandest ideas" in "microscopic forms," effectively becoming a "god of minute things". His use of haiku and tanka allows for an essentiality that conveys entire chapters of life in a few syllables.

**Postmodern Mosaic:** By sewing ancient forms together, Singh creates a "postmodern mosaic" that is simultaneously linear and cyclical, cynical and inspirational. The deliberate use of white space between poems enhances the meditative quality of the work.

**Coherence in Complexity:** Despite the varied themes—ranging from the psychosexual to the political—the collection maintains a rare coherence. His "meta-approach" demonstrates the complexity of living through a historical moment of unrest.

**Critical Nuances:**

**Accessibility:** As noted by Dr. Varsha Singh, these poems are not intended for "ordinary readers"; they require a high degree of sharpness and an appreciation for ambiguity.

**Pessimistic Undertones:** The "current of loss" and "sense of doubt" can be heavy, as the poet's realizations are often "spoiled" by the darkness he perceives in modern living.

**Experimental Risk:** The process of combining pre-existing short poems into a singular long verse is described as a "tricky" and "complicated" affair that risks losing intensity if not balanced correctly.

**A Critical Evaluation of R.K. Singh's**
**God Too Awaits Light**

## 1. Overview and Context

Published by Cholla Needles (California), God Too Awaits Light is a compelling collection that reinforces Ram Krishna Singh's status as a global master of Indian English haiku and tanka. The title itself suggests a daring theological and existential proposition: that even the divine is in a state of transition or anticipation. The collection brings together poems previously featured in prestigious international journals, reflecting a decade of refined observation and cross-cultural resonance.

## 2. Thematic Analysis

**The Intersection of the Divine and the Mundane:** The titular theme suggests a "waiting" God, bridging the gap between spiritual eternity and human temporality. Singh explores the idea that spiritual enlightenment is not a static achievement but a continuous process. He juxtaposes sacred symbols with the grit of everyday life, suggesting that the "light" sought by the divine is often found in the small, neglected corners of human existence.

**Social Realism and Institutional Critique:** True to his reputation as a "poet of the masses," Singh utilizes the brevity of haiku to deliver sharp blows to social injustice and institutional rot. He examines the plight of the marginalized—the "voiceless" and the "unheard"—contrasting their struggle with the hollow rhetoric of power. His verses act as a mirror to a society that has "lost its way in the labyrinth of its own making."

**The Vitality of the Senses:** A significant portion of the collection is dedicated to the celebration of the senses. Singh treats the body not as a hindrance to spirituality, but as its vehicle. He explores desire, touch, and physical presence with a clinical yet poetic precision, often using the natural world (the changing seasons, the behavior of birds and insects) as a metaphor for human longing and fulfillment.

**Ecological Consciousness:** The poems frequently touch upon the degradation of the environment. Singh's "light" is often obscured by the "smog of progress," and he laments the widening rift between humanity and the natural rhythm of the earth.

**3. Critical Evaluation**
**Strengths:**

**Global-Local Synthesis:** This collection demonstrates Singh's unique ability to take a quintessentially Japanese form (haiku/tanka) and infuse it with Indian sensibilities and global concerns. The poems feel grounded in the dusty reality of Indian streets yet possess a philosophical depth that appeals to a universal audience.

**Linguistic Economy:** Singh's mastery lies in what he leaves out. The "white space" around his poems is as communicative as the words themselves. He achieves a "maximum impact with minimum vocabulary," a hallmark of high-caliber micro-poetry.

**Rhythmic Fluidity:** Despite the strict syllabic origins of these forms, Singh's English adaptations maintain a natural, conversational rhythm. He avoids the "staccato" feel that often plagues Western haiku, allowing the imagery to flow seamlessly into the reader's consciousness.

**Areas for Critical Nuance:**

**Theological Tension:** Some readers may find the poet's skeptical approach to traditional divinity challenging. His "God" is often a figure of silence or absence, which might alienate those looking for more conventional spiritual comfort.

Density of Imagery: Because the collection compiles work spanning several years and themes, the transition from an erotic tanka to a political haiku can be jarring. The reader is required to constantly shift their emotional and intellectual gears.

Austerity of Tone: The clinical detachment with which Singh observes human suffering—while a stylistic choice—can sometimes be perceived as a lack of empathy, though a deeper reading reveals it to be a form of "objective witnessing."

**“Leaves of Silence” (2025). This volume represents the most recent evolution of Prof. Singh’s poetic journey.**

**A Critical Evaluation of R.K. Singh’s**
**Leaves of Silence**

**1. Overview and Chronological Significance**

Published in 2025 by Authorspress, Leaves of Silence serves as a direct sequel to the experiences and spirit explored in Knocking Vistas (2024). This collection of “Poems and Micropoems” acts as a contemporary chronicle of the human condition, continuing Singh’s deep dive into the “depressing contemporary chaos” while seeking glimpses of sense within senselessness. It is a work rooted in the “here and now,” documenting the poet’s latest meditations on identity, physicality, and the quiet whispers of the soul.

**2. Thematic Analysis**

**Existential Inquiry and the “Search for Sense”:** At the heart of this collection is a profound exploration of “who we are and what we are.” Singh navigates the fragments of a complicated existence, using poetry as a tool for ontological discovery. He moves beyond mere observation of the external world to question the very nature of human presence amidst social and spiritual stagnation.

**The Aesthetics of the “Pause”:** As the title suggests, “Silence” is not an absence of sound but a deliberate poetic space. Singh uses the “Leaves” (individual poems) to populate this silence with images rooted in nature and physicality. The silence acts as a canvas upon which the poet paints the “raw essence” of life, forcing the reader to confront truths that are often overlooked in the noise of modernity.

**Physicality as a Mirror of Reality:** Continuing his signature style, Singh uses imagery of the body and natural elements to ground his philosophical inquiries. The “physicality” in this volume is less about shock value and more about “objective witnessing.” He treats the human body as a landscape that records the passage of time, the weight of desire, and the inevitability of decay.

**Micro-Poetry as Liberation:** The collection heavily features haiku and tanka. For Singh, these minimalist forms are not restrictive but liberating. By paring down experience to its barest components, he achieves a “foundational and forward-looking” perspective that resonates with both local and global readers.

**3. Critical Evaluation**
**Strengths:**

**Refined Essentialism:** Leaves of Silence showcases Singh at his most disciplined. The “fragment” and the “gesture” carry immense weight, proving that he is a poet who truly understands the power of “listening between the lines.”

**Timeliness and Relevance:** Because the poems are composed in the immediate wake of recent global and personal events, they possess a “freshness” and urgency. The work feels like a live transmission of a mind grappling with the mid-2020s.

**Lyrical Resilience:** Despite the “depressing human condition” he describes, there is an underlying resilience in the craft. The very act of creating these “leaves” in a world of “senselessness” becomes a defiant act of meaning-making.

**Areas for Critical Nuance:**

**Demanding Brevity:** The extreme minimalism of the micropoems may prove challenging for readers unaccustomed to the haiku/tanka tradition. Much of the meaning is stored in the “pause,” requiring an active, rather than passive, reading experience.

**Consistent Austerity:** Like his previous works, the tone remains largely austere and detached. While this “clinical” approach ensures honesty, it occasionally leaves the reader yearning for a moment of unbridled lyricism or warmth.

**Intertextuality:** The book is so closely tied to Knocking Vistas that it may feel like an extension rather than a standalone departure. For a new reader, navigating this continuity requires an appreciation of Singh’s broader poetic trajectory.

**A Critical Evaluation of R.K. Singh's**
**Poems and Micropoems**

**1. Overview and Structural Evolution**

Published in 2023 by Southern Arizona Press, *Poems and Micropoems* serves as a vital bridge between Singh's earlier pandemic-era reflections and his more recent explorations in *Knocking Vistas*. The collection is an expansive assembly of works composed between 2021 and 2023. It maintains a dual structure: long-form free verse poems that grapple with socio-political decay, followed by a vast sequence of haiku and tanka that function as a "spiritual diary" of the poet's daily observations.

**2. Thematic Analysi**

**The Post-Pandemic Psyche:** While *Silence: White Distrust* was born in the heart of the lockdown, this volume explores the "aftermath." Singh examines the psychological scars left by isolation, the "new normal" of social distancing, and a world trying to reconstruct itself amidst "masked faces and unmasked intentions."

**The Intersection of Nature and Urbanity**: Singh's micropoems frequently place natural elements—pigeons, crows, the changing monsoon—against a backdrop of urban squalor and "industrial soot." This juxtaposition highlights the resilient beauty of nature even as humanity continues its trajectory toward environmental self-destruction.

**The Dialectics of Desire:** In this collection, the erotic becomes a form of protest. Singh uses the body's "insistent hungers" to counter the cold, mechanical nature of modern life. His treatment of sensuality is neither romanticized nor vulgar; it is presented as a fundamental human truth that persists even when "the soul feels like a dry leaf."

**Political Disillusionment:** The free verse sections contain sharp, direct critiques of the "labyrinth of power." Singh reflects on the global shift toward authoritarianism and the "manufactured consent" of the digital age, mourning the loss of authentic human connection in a world dominated by "algorithmic gods."

**3. Critical Evaluation**
**Strengths:**

**Transnational Appeal:** This volume highlights Singh's standing in the international haiku community. The poems possess a "clear-water" quality—accessible to a global audience while remaining deeply rooted in the specific textures of Indian life.

**Emotional Versatility:** Unlike some of his more strictly cynical works, *Poems and Micropoems* displays a broader emotional range. There are moments of quiet tenderness and "sudden light" that offer a necessary counterpoint to his darker existential themes.

**Archival Value:** As a collection of two years of output, it serves as a poetic archive of a specific historical transition. It captures the shifting anxieties of the early 2020s with the precision of a historian and the soul of a philosopher.

**Areas for Critical Nuance:**

**Volume and Selection:** Due to the sheer number of micropoems included, the impact of individual verses can occasionally be diluted. The reader may find that certain themes—particularly those regarding aging and institutional rot—are revisited so frequently that they lose their initial "sting."

**Stylistic Consistency:** The transition from the dense, often angry free verse to the minimalist, contemplative haiku can feel like reading two different authors. While this reflects the complexity of Singh's persona, it requires the reader to constantly recalibrate their expectations.

**Linguistic Economy vs. Ambiguity:** In his quest for brevity, a few of the three-liners border on the cryptic. Without the context of the larger collection, these fragments might struggle to stand alone as independent poetic units.

**“Growing Within” (*Desăvârşire lăuntrică*), which is a significant bilingual (English-Romanian) edition from 2017.**

**A Critical Evaluation of R.K. Singh’s**
**Growing Within**

**1. Overview and Cross-Cultural Significance**

Published in 2017 by Anticus Press (Romania), Growing Within represents a major milestone in Ram Krishna Singh’s international career. Translated into Romanian by Alexandra Flora Munteanu and Taner Murat, this bilingual collection showcases Singh’s mastery of the haiku and tanka forms alongside longer reflective poems. The book serves as a “bridge of light” between Indian sensibilities and Eastern European literary traditions, emphasizing the universal nature of the poet’s internal journey.

**2. Thematic Analysis**

**Ontological Maturation:** As the title suggests, the central theme is the “growth within”—the evolution of the soul and the sharpening of consciousness. Singh explores the silent, often painful process of internal perfection (*Desăvârşire*), suggesting that true wisdom comes from an unflinching look at one’s own complexities and failures.

**The Interplay of Light and Shadow:** In this collection, light is not merely a physical presence but a metaphor for clarity and spiritual awakening. Singh often contrasts this “lăuntrică” (inner) light with the “shadows” of worldly distractions, social injustice, and personal doubt.

**Ecological Spirituality:** Singh connects human growth to the rhythms of the natural world. His haiku in this volume are particularly sensitive to the “breath of the earth,” using imagery of roots, blossoms, and seasons to mirror the cycles of human life and aging.

**Eroticism and the Divine**: Continuing his career-long exploration of the “sacred body,” *Growing Within* treats sensuality as a legitimate path to understanding the self. The physical union is portrayed as a microcosm of a larger, cosmic union, breaking down the traditional barriers between the secular and the holy.

**3. Critical Evaluation**
**Strengths:**

**Bilingual Resonance:** The translation into Romanian highlights the rhythmic and imagistic clarity of Singh's work. The "essentiality" of his English verses translates effectively into the Latin-based Romanian tongue, proving the structural integrity of his poetic vision.

**Philosophical Depth:** This collection feels more "centered" and less overtly cynical than his later works. There is a meditative quality here that suggests a poet at peace with the "process" of discovery, even when the subjects are difficult.

**Global Recognition:** The book serves as a testament to Singh's stature as a world poet. The inclusion of prestigious award citations and bio-bibliographical details within the volume underscores his role as an ambassador of Indian English poetry to the West.

**Areas for Critical Nuance:**

**Formal Rigidity:** While the haiku and tanka are technically perfect, the consistent adherence to these brief forms across a large volume can occasionally feel restrictive for a reader looking for more expansive narrative development.

**Subtle Melancholy:** There is a persistent undercurrent of loneliness throughout the poems. While this "solitude" is presented as a tool for growth, it may occasionally alienate readers who look for more collective or social celebration in poetry.

**Translation Nuances:** As with any bilingual edition, the nuances of the original English "wordplay" can sometimes be lost in translation, though the Romanian translators have successfully captured the core "image-logic" of Singh's work.

“**COVID-19 and Surge of Silence” (*Kovid-19 hem sessízlík tolkînî*), which features a unique trilingual presentation (English, Romanian, and Tatar).**

**A Critical Evaluation of R.K. Singh’s**
**COVID-19 and Surge of Silence**

**1. Overview and Linguistic Ambition**

Published in 2021 by Anticus Press, this collection is a remarkable linguistic project edited and translated by Taner Murat-Arşura. It presents Singh’s work in English alongside translations into Romanian and the Tatar language. The book is dedicated to the “International Decade of Indigenous Languages,” positioning Singh’s poetry not just as literary expression, but as a vehicle for linguistic preservation and cross-cultural solidarity during a global crisis.

**2**. **Thematic Analysis**

**The Architecture of Isolation**: The collection focuses on the “surge of silence” that accompanied the global pandemic. Singh explores silence not as a peaceful retreat, but as a heavy, imposing force—a “surge” that drowned out the usual rhythms of human activity. The poems document the eerie stillness of streets and the psychological claustrophobia of the domestic space.

**Fragility and Mortality:** Written during a period of high global anxiety, the verses are acutely aware of human vulnerability. Singh uses the brief, sharp strokes of haiku to capture the fragility of breath and the suddenness of loss, reflecting a world where “death is a neighbor” and the familiar has become dangerous.

**Spiritual Resilience in Adversity**: Amidst the “COVID-19 ” chaos, the poet seeks moments of internal grounding. He explores how the soul reacts to prolonged crisis, moving between despair and a quiet, dogged persistence. The poetry suggests that while society may stall, the internal observation of nature—a bird on a sill, the morning light—remains a necessary tether to sanity.

**The Politics of the Pandemic:** Even in a volume focused on silence, Singh’s sharp social eye remains active. He touches upon the disparities exposed by the virus, the “masked” truths of governance, and the way institutional failures amplified the suffering of the individual.

**3. Critical Evaluation**
**Strengths:**

**Extraordinary Cultural Reach:** By translating Singh's Indian-English sensibilities into Tatar and Romanian, the volume achieves a rare level of inclusivity. It demonstrates that the experience of the pandemic was a universal "human" event that transcended linguistic and national borders.

**Clarity of Image:** The collection contains some of Singh's most crystalline imagery. The constraints of the pandemic seem to have sharpened his focus, resulting in poems that are incredibly lean, stripped of any superfluous ornamentation.

**Ethical Commitment:** The book's association with the protection of indigenous languages adds a layer of ethical weight to the poetry. It elevates the work from a personal diary of a lockdown to a broader project of global humanistic concern.

**Areas for Critical Nuance:**

**Intensity of Gloom:** Like much of Singh's work from this era, the tone is predominantly somber. The "surge of silence" can sometimes feel like a vacuum, offering little in the way of hope or "light" until the very final pages of the collection.

**Fragmented Reading Experience:** Because the volume is trilingual, the English reader must navigate through sections of translation to find the original text. While culturally significant, this structure can interrupt the thematic flow for someone purely interested in the poetic narrative.

**Temporal Specificity:** Because the collection is so deeply rooted in the specific anxieties of 2020-2021, some of the poems might feel "locked" in that time period. However, as a historical record of the human spirit under duress, its value remains high.

**The Architecture of the Minimal: A Decadal Study of Prof. R.K. Singh's Poetic Evolution (2017–2025)**

Contemporary Indian English poetry occupies a unique space in the post-colonial literary canon, often balancing between the nuances of local identity and the demands of a global language. Within this sphere, Prof. Ram Krishna Singh (formerly of IIT-ISM Dhanbad) has carved a niche that many critics refer to as a "monumental minimalism." Unlike the expansive, often ornamental verse of the early 20th-century Indian poets, Singh's work over the last decade (2017–2025) reflects a significant shift toward the 'fragment'—the belief that truth is best captured in the briefest of moments.

This study examines seven seminal volumes: *Growing Within* (2017), *God Too Awaits Light* (2017), *Silence: White Distrust* (2021), *COVID-19 and Surge of Silence* (2021), *Poems and Micropoems* (2023), *Knocking Vistas and Other Poems* (2024), and his latest, *Leaves of Silence* (2025). Together, these works reveal an evolution from quiet, ontological meditation to a sharp, uncompromising social protest. Singh utilizes Japanese forms like the Haiku and Tanka not as exotic imports, but as indigenous tools to dissect the grit, corruption, and spiritual longing of the Indian landscape.

**I. The Socio-Political Landscape: The Poet as a Witness**

In the volumes *Knocking Vistas* and *Poems and Micropoems*, Singh emerges as what can be termed a "Clinical Realist." He does not merely describe the world; he witnesses it with an unflinching eye that refuses to look away from institutional rot.

**The Critique of Power:**

Singh's poetry in this phase is a direct response to the "labyrinth of power" that has come to define the 2020s. In *Knocking Vistas*, he explicitly addresses the mechanics of deception. He writes about a world where "media and power traps" manipulate national consciousness. His mention of global figures—from Trump to Putin and Netanyahu—is not mere political commentary; it is an exploration of how the "manufactured consent" of the digital age has led to a "new slavery."

For instance, in his poem “Politics of Deception,” Singh highlights:
”every second buyer / a civilized rapist / in the structures of deception”

Here, the critique is two-fold. He attacks the political structure and the moral apathy of the consumer society that sustains it. This “white distrust” (a theme explored later) is rooted in the realization that modern progress is often built on a “dubious gospel” of power and religious extremism.

**Urban Decay and Environmental Ecosophy:**

The socio-political is inextricably linked to the ecological in Singh’s world. In *Poems and Micropoems*, the industrial soot of a mining city like Dhanbad becomes a metaphor for spiritual stagnation. He observes “chimneys… printing black spots” on the walls of the soul. Nature in Singh’s poetry is rarely a pastoral retreat; it is a survivor. A “limping crow” or “two tired pigeons” are not just birds; they are the only honest witnesses left in an urban landscape defined by “stagnant air” and polluted intentions.

II. **The Anatomy of Silence: From Meditation to Isolation**

The concept of “Silence” undergoes a profound transformation across these seven books. It is the thread that binds his bilingual and trilingual projects together.

Silence as Spiritual Womb (*Growing Within*):
In the 2017 volume *Growing Within* (*Desăvârşire lăuntrică*), silence is presented as a positive, creative force. It is the silence of the monk or the scholar—a space for internal perfection.
The concept of “Silence” is the structural and spiritual backbone of Prof. R.K. Singh’s poetry. Across the seven books reviewed, silence is never a mere absence of sound; it is a dynamic force that shifts from a protective shield to a heavy burden.

**Summary of “Silence” Across the Volumes**

1. Silence as a “Thread” (Silence: White Distrust): In this volume, silence is the literal “string” that binds isolated haiku and tanka into a cohesive narrative. It represents a state of “white distrust”—an innocent but sharp skepticism toward social and religious hypocrisy.

2. Silence as an “Inner Growth” (Growing Within): Here, silence is meditative. It is the necessary environment for *Desăvârşire lăuntrică* (inner perfection). It acts as a womb where the soul matures away from the noise of worldly ambitions.

3. Silence as a “Waiting” State (God Too Awaits Light): Silence is portrayed as a divine attribute. It suggests a “waiting” God, where the silence of the creator mirrors the silent suffering and anticipation of the created.

4. Silence as a “Surge” (COVID-19 and Surge of Silence): This volume transforms silence into something visceral and imposing. During the pandemic, silence became a “surge” that overwhelmed the world—a symbol of isolation, the “funeral of romance,” and the claustrophobia of lockdown.

5. Silence as a “Leaf” (Leaves of Silence): In his most recent work, silence is seen as a canvas. Each poem is a “leaf” that falls into a vast quiet. It is the “search for sense in senselessness,” where the poet uses silence to highlight the “raw essence” of existence.

6. Silence as “Objective Witnessing” (Knocking Vistas & Poems and Micropoems): Silence in these books is the clinical detachment of the observer. It is the quiet before the strike of a cynical observation, allowing the poet to witness decay and corruption without the interference of sentimentality.

***A Human-Centric Observation***

*If I were to observe this body of work through a human lens, looking beyond the academic structure, I would notice a profound evolution of solitude.*

*The Shift from Peace to Protest : Early on, Singh's silence feels like that of a monk—someone seeking clarity and spiritual growth (Growing Within). However, as the years progress and the world changes—marked by political deception and a global pandemic—the silence becomes "noisy." It turns into the silence of a man standing in a crowded room, refusing to join a dishonest conversation. It becomes a protest.*

*The Vulnerability of the Body: From a human perspective, the most moving observation is the vulnerability hidden within the silence. Amidst the sharp critiques of "global leaders" and "fake gurus," there is a quiet, recurring preoccupation with the failing body—aging, "cold feet," and the "itchy gropes" of desire. It feels like the silence of someone who realizes that while the mind can transcend through poetry, the flesh is trapped in time.*

*The "Innocent" Cynic: There is a striking irony in his "White Distrust." Usually, distrust is a heavy, dark emotion. But Singh's silence suggests that being skeptical is actually the only "pure" or "innocent" way to survive a corrupt world. To a human observer, his poetry feels like a hand reaching out from a dark place, not to pull you into the darkness, but to prove that someone else is awake in it with you.*

*The Resilience of the "Small": Finally, I observe a deep humanistic love for the "minute." In the silence of his poems, a "limping crow" or "two tired pigeons" carry more weight than a prime minister's speech. It is the observation of a man who has found that the only truth worth holding onto is the one that happens in the quiet, ignored corners of life.*

*In the end, R.K. Singh does not ask us to find answers.*
*He asks us to sit with the questions.*
*To grow within.*
*To listen to the silence.*
*Until silence becomes the most honest voice we have ever known.*
*For in Singh's universe — directionless, boundless, eternal —*
*the only road that matters*
*is the one that leads inward.*
*And that road begins the moment we stop running from ourselves.*

Dear Professor Singh,

I am deeply honoured and grateful for your trust in inviting me to engage with your extraordinary body of work. To read your poetry is to be transformed — to sit with silence until it speaks, to look inward until the universe reveals itself.

Your words have not only shaped my critical thinking but have reminded me why literature matters — because it refuses to let the world look away.
Thank you for this privilege.
With deep respect and gratitude,

Svati Kush
"Seven Silence :A Poetic Journey Through R.K. Singh's Universe"

A ***dedicated poetry for the extraordinary indian poet ,***
***The Dancing Universe***

He does not seek God in temples
nor in the directions men have named
North, South, East, West
for the universe, he knows,

has no address.
Like the Buddha who sat
Until the tree became his answer,

Like the Jain monk who walked
until walking became the prayer
Singh turns inward.

Not away from the world
but deeper into it
where East and West
dissolve into one breath,
one silence,
one truth.

Growing within
is not retreat.

It is the most radical direction
a human being can start

- Svati kush

About the writer

Svati Kush is a New Delhi-based poet, essayist, and literary critic whose writing refuses to separate the aesthetic from the political. She is the author of Universal Memories: A Book of Poetry of Life. Her critical work has drawn the attention of some of India's foremost literary voices. Seven Silence: A Poetic Journey Through R.K. Singh's Universe is her first book-length critical study — written at the personal invitation of Prof. Singh himself.

24 may 2026
Svati Kush